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Werner Eck und Peter Funke  
in Verbindung mit  
Marcus Dohnicht, Klaus Hallof,  
Matthäus Heil und Manfred G. Schmidt

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## Vorwort

Ein Kongress ist ein wissenschaftliches und ein soziales Ereignis. Während das Letztere wichtig ist für das innere Leben einer Disziplin, aber mit dem Abschlusstag des Kongresses auch bereits wieder sein Ende findet, sollte das wissenschaftliche Ereignis fortleben. Die hier vorgelegten Akten sollen dies leisten.

Die Herausgeber dieses Bandes mussten entscheiden, ob alle Vorträge, die in Berlin vorgetragen wurden, veröffentlicht werden sollten. Wir haben uns dazu entschlossen, dies zu tun, freilich in unterschiedlicher Form. Die längeren Abhandlungen der Plenarsitzungen werden hier vollständig vorgelegt, die Beiträge der Nachmittagssektionen dagegen nur als Kurzversionen. Der Verzicht darauf, auch diese Beiträge in voller Länge abzudrucken, erschien uns angemessen, doch sollte zumindest ein Überblick über die Themen und Probleme gegeben werden, die in den Nachmittagssektionen behandelt wurden. Wir danken allen Autoren für die Zusendung ihrer Manuskripte und für die schnelle Korrektur der Druckvorlagen.

Es war unser Bestreben, die Akten zügig vorzulegen, damit die Autoren nicht zu lange nach Abschluss ihrer Manuskripte auf die Veröffentlichung warten mussten; und zugleich wollten wir den nicht selten berechtigten Klagen begegnen, dass die Ergebnisse wissenschaftlicher Veranstaltungen allzu oft erst nach vielen Jahren publiziert würden. Darüber hinaus schien uns ein solches Vorgehen angebracht, um keinen zu großen Abstand zwischen der hier erfolgenden Publikation der Abstracts und der vollständigen Veröffentlichung der Beiträge der Nachmittagssektionen entstehen zu lassen und um ein Erscheinen der Akten in einer hinlänglich langen Zeit vor dem nächsten Epigraphikkongress in Wien im Jahr 2017 sicherzustellen.

Wir wollen hier auch all denen nochmals danken, die den XIV. Internationalen Kongress für Griechische und Lateinische Epigraphik ermöglicht haben. An erster Stelle ist die Berlin-Brandenburgische Akademie und ihr Präsident, Prof. Dr. Günter Stock zu nennen, sodann der amtierende und der frühere Präsident der Humboldt-Universität, Prof. Dr. Jan-Hendrik Olbertz und Prof. Dr. Christoph Markschies, die dem Kongress ihre volle Unterstützung gewährt haben; des Weiteren gilt unser Dank der Präsidentin des Deutschen Archäologischen Instituts, Prof. Dr. Friederike Fless, für die logistische Unterstützung, und dem Präsidenten der Stiftung Preußischer Kulturbesitz, Prof. Dr. Hermann Parzinger, sowie dem Direktor der Antikensammlung der Staatlichen Museen zu Berlin, Prof. Dr. Andreas Scholl, für die Bereitstellung des Pergamon-Museums, das ei-

nen wundervollen Rahmen für die Abendveranstaltung bot. Die Finanzierung des Kongresses, stets eines der zentralen Probleme eines solchen Ereignisses, ist neben der BBAW und der AIEGL wesentlich durch die Deutsche Forschungsgemeinschaft getragen worden; dafür danken wir allen, besonders aber der DFG. Schließlich gilt unser Dank allen Autoren und allen Teilnehmerinnen und Teilnehmern am Kongress und nicht zuletzt Matthäus Heil, der die Druckvorlage dieses Bandes mit größter Sorgfalt erstellt hat. Der Erfolg des Kongresses läßt uns auch auf eine günstige Aufnahme der Akten durch die wissenschaftliche Community hoffen.

Berlin, März 2014

Für alle Herausgeber: Werner Eck

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Charlotte Roueché

## Using civic space: identifying the evidence\*

The aim of this paper is not to present elegant conclusions; instead, it seems to me that the right way to use a meeting such as a congress is to map out suggestions for new approaches to our materials. As epigraphers, we have learnt, over the last decades, to give increasing importance to the context of an inscription in attempting to understand it: that approach is reflected in the theme of the 2012 Congress, *Display, Monument, Text*. Such an understanding has been enormously enhanced by technological advances – above all the use of photography: the context of an inscription can be presented with greater ease, and therefore should be represented in any responsible publication. But there is another aspect to this approach, which is to explore not only what the context can tell us about an inscription, but also what an inscription can tell us about its context, and the use of space. This second challenge is perhaps one that has not yet been so fully acknowledged and explored, partly because so many inscriptions are displaced, and partly because it may require extensive collaboration with archaeologists, which is not always typical in epigraphic work. In what follows, I want to set out some suggestions as to how we might pursue this question.

### The significance of locations

From Hellenistic times we regularly come across the instruction that a document should be inscribed and displayed in prominent places. Sometimes the text is still

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\* The following non-standard abbreviations have been used:  
de Sion 1955: M. A. de Sion, *La forteresse Antonia à Jérusalem et la question du Prétoire* (Jerusalem, 1955).  
ALA 2004: C. Roueché, *Aphrodisias in Late Antiquity: The Late Roman and Byzantine Inscriptions*, revised second edition, 2004, available <<http://insaph.kcl.ac.uk/ala2004>>  
IAph 2007: Joyce Reynolds, Charlotte Roueché, Gabriel Bodard, *Inscriptions of Aphrodisias* (2007), available <<http://insaph.kcl.ac.uk/iaph2007>>  
Pritchett, 1968: W. K. Pritchett, 'Five Lines and IG XII 324', *California Studies in Classical Antiquity*, 1 (1968), pp. 187–215.  
Schädler, 1998: U. Schädler, 'Mancala in Roman Asia Minor?', *Board Game Studies* 1 (1998), 10–25.  
Schädler, 2009: U. Schädler, 'Pente grammai – the ancient Greek board game, Five Lines', in J. N. Silva ed., *Board Games Studies XI, Proceedings* (Lisbon, 2009), 173–196.



in situ; on other occasions the location is named. More often, a more general expression is used. ‘Sacred or public places’<sup>1</sup> is very common – perhaps indicating places which are in the care of either religious or public authorities. ‘Most prominent places’, ἐπισημοτάτοις,<sup>2</sup> ἐπιφανεστάτοις,<sup>3</sup> *celeberrimis locis*,<sup>4</sup> *caelebri loco*,<sup>5</sup> clearly point to well-frequented locations, where the inscription would be seen by the maximum number of people; for this motivation see the letter of Antiochos of 193 B.C.: ἐν τοῖς ἐπιφανεστάτοις τόποις, ὅπως νῦν τε καὶ εἰς τὸ λοιπὸν πᾶσιν φανερὰ γίνηται.<sup>6</sup> In some cases an honorand is invited to choose locations for his honours: so for a man honoured in the second century A.D. ἀνατεθ[ῆναι] δὲ αὐτοῦ καὶ εἰκόνα γραπτὴν καὶ εἰκόνα χ[αλκῆν] καὶ ἄγαλμα μαρμάρινον ἐν οἷς ἂν βούληται τόποις ἱεροῖς ἢ δημοσίοις.<sup>7</sup> That simply tells us about what that individual thought important. We know that at Kyme, in the late second century B.C., the benefactress Archippe was given permission to inscribe the decrees in her honour on the walls of the Bouleuterion for whose restoration she had paid.<sup>8</sup> But the more general instruction, to the community, might be able to give us an idea of which locations were significant, or frequented, at a particular period; this could well have changed over time.

More often than not, we do not know the location chosen for such texts; but we may be more fortunate in Late Antiquity. The proportion of Late Antique inscriptions at most sites may be relatively low, but their chance of being found in context is relatively high. At Ephesus we have two examples of duplicate inscriptions for late Roman members of the imperial family, which presumably stood in two places considered of similar importance. We have two identical inscriptions for Julian, although neither has a precise findspot: one was found in the lower Agora,<sup>9</sup> the other, trimmed for re-use, in the ‘Stadium Street’.<sup>10</sup> We also have two identical inscriptions for Aelia Flaccilla one of which was also found trimmed for reuse in the ‘Stadium Street’;<sup>11</sup> It is tempting therefore to as-

1 I.Aph 2007, 11.508, l.13, 12.206 l. 21–22, 12.704a, l.9, b l.9, c l.11.

2 For example [ἐν τοῖς ἐπισημοτάτοις τῆς πόλεως τόποις, I.Priene 113, 99–100; 114, 37 (first century B.C.).

3 For example ἐν τῷ ἐπιφανεστάτῳ τόπῳ, C. B. Welles, *Royal correspondence in the Hellenistic period: a study in Greek epigraphy*, (New Haven, 1934) (Welles, RC), no. 36, 9–10.

4 For example at Ain el Djemala, under Hadrian, CIL VIII 25943.

5 At Puteoli, in the fourth century: AE 1976.141, with G. Camodeca, ‘Ricerche su Puteoli tardo-romana’, *Puteoli* 4–5 (1980–81), 59–128, 119–21.

6 Welles, RC 37, 35–37.

7 I.Iasos 248, 32–35, 117–138 A.D.

8 SEG 33.1040, 26–28.

9 Recorded by Heberdey in 1903; published most recently as I.Eph 3021.

10 Recorded by Heberdey in 1901, whence I.Eph 313a.

11 Recorded by Heberdey in 1901; published most recently as I.Eph 315.

sume that, in the fourth century, there was some location suitable for the display of imperial honours in this area. The other statue of Aelia Flaccilla stood in the Kuretenstrasse;<sup>12</sup> I have discussed elsewhere the character of this area in Late Antiquity as a preferred place for the display of imperial images.<sup>13</sup>

This may therefore help us to develop a sense of the important places in a particular city. It is of course entirely likely that the importance of locations altered over time. In Late Antiquity new locations had to be found for the kind of honours which had previously been located in temples, or in gymnasia. But it should be possible to develop an outline of the significant places in various cities by mapping the clusters of particular kinds of inscribed monument.

## The significance of monuments

We do know that statues could function within their cities as significant markers; I have discussed elsewhere examples in Rome and at Ephesus.<sup>14</sup> At Ephesus streetlights are described as extending to ‘the Horses’ and ‘the Boar’ which suggests that it was the images that were important regardless of any inscriptions that may or may not have accompanied them.<sup>15</sup> Inscriptions cannot always have been essential for such identifications, but in some cases they must have been. At Ephesos, in the early fifth century, the proconsul restored a statue of someone called Piso. Whatever his full nomen had originally been, he is now just Piso: the epigram opens: Λοιπὸν ἐγὼ Πείσω τελέθω νέος, ‘At last I Piso come new into being’. Since there is no obvious reason for restoring this particular monument, I have suggested that it functioned as a marker, probably providing a toponym. Other toponyms of this kind must have existed; many are reflected in the medieval place names of Constantinople, and the name of the person honoured must originally have been known from the inscription.<sup>16</sup> This need not, however, have been consulted very often: Nelson’s column is known as that by millions who have never read the supporting text. There is evidence, from late antiquity,

12 C. Roueché, ‘The image of Victory: new evidence from Ephesus’, in *Mélanges Gilbert Dagron, Travaux et Mémoires* 14 (Paris 2002), 527–546.

13 ‘The Kuretenstrasse: the imperial presence in Late Antiquity’, in S. Ladstätter ed., *Neue Forschungen zur Kuretenstrasse von Ephesos* (Vienna, 2009), 155–170.

14 C. Roueché, ‘Seeing Statues’ in F. D’Andria and I. Romeo edd., *Roman Sculpture in Asia Minor* (Portsmouth, Rhode Island, 2011), 83–92, 86–87.

15 D. Feissel, ‘Öffentliche Strassenbeleuchtung im spätantiken Ephesos’ in P. Scherrer et al. (edd.), *Steine und Wege. Festschrift für Dieter Knibbe* (Vienna, 1999) 25–29.

16 As recorded, for example, in the *Parastaseis*, an eighth century text republished by A. Cameron and J. Herrin, *Constantinople in the early eighth century* (Leiden, 1984).

of concern for monuments, when they are rescued from decaying locations and relocated;<sup>17</sup> but again there is no reason to believe that the inscription had an important role. The most extreme case of relocation is the adornment of Constantinople with statues. At least one statue, of Theophanes of Mitylene, was brought with its inscription;<sup>18</sup> but we do not know where it stood, nor whether the inscription was much more than a label, and an antiquarian decoration.<sup>19</sup>

We do have some evidence of a more dynamic response specifically to inscribed texts – and that is provided by erasures. The erasure of the name of an emperor reflects a decision made at the highest level, which is passed down to the local authorities; but if they are to carry out such instructions, they must first know the places where that name is to be found, which could explain some local inconsistencies in erasure. What is of more significance is religious erasure. Some of this is likely to have been official. At Aphrodisias, references to Aphrodite were erased from the Archive Wall documents. Those had been inscribed in the mid third century on the north parodos wall of the Theatre. A dedication to Aphrodite was also erased from a building inscription in the Theatre; here the enthusiasm of the erasers led them to erase most of the name of Antoninus Pius as well.<sup>20</sup> The name Aphrodisias was still in official use in 553, and was used in a Christian text as late as the early seventh century. By 680 it had been changed to Stauropolis.<sup>21</sup> The erasure of these references from the Theatre may well have been an official undertaking: it indicates that, in the late sixth or early seventh century the documents were still considered significant, and that the area was still in use. The name Aphrodisias was actually replaced by that of Stauropolis on the north-east gate of the city – again, suggesting that this was an important route at this period.<sup>22</sup> The sacred name remained untouched – so presumably unnoticed? – in many other documents.

A more unusual cluster of evidence comes from the forecourt of the Hadrianic Baths. There, in the early fourth century a certain Zenon was honoured, and given the title of high priest.<sup>23</sup> Subsequently, that title was erased, although the title high priest is to be found, intact, on many inscriptions in the city. Two

17 See e.g. C. Lepelley, 'Le musée des statues divines', *Cahiers archéologiques* 42 (1994), 5–15.

18 L. Robert, 'Theophane de Mytilène à Constantinople', *CRAI* (1969), 42–64, reprinted in Robert, *Opera Minora Selecta* V (1989), 561–83.

19 On all this see C. Roueché, 'Written display in the late Antique and Byzantine city' in E. Jeffreys ed., *Proceedings of the 21st International Congress of Byzantine Studies* (Aldershot, 2006), 235–254, especially 231, 233.

20 *IAPH* 2007, 8.85.

21 On all this see *ALA* 2004, VI.49.

22 *ALA* 2004, no. 22.

23 *ALA* 2004, no. 11.

of these (to be published by J. M. Reynolds) were twin inscriptions of the late second/early third century, honouring two brothers, Menippos and Zenon, which presumably originally stood together, each supporting a statue of one of the brothers. One of them was found re-used in the city wall, which was constructed in the mid fourth century; the other was found in the forecourt of the Baths. On that second stone, the word high-priest had been erased, although not on the example which had been reused in the walls. This would seem to suggest that, at some point after the building of the city wall, someone decided that the term high-priest was offensive, and erased it, in one particular area of the city. It is easier to see this as a private rather than a public initiative, because it is so limited in scale. But it still showed considerable energy. In the same court a third century athlete was honoured with a long decree and, on the adjacent side of the statue base, with a poem.<sup>24</sup> In the poem, certain pagan terms were erased: Ζεύς, Πύθια and Ὀλύμπια. There are no erasures in the prose decree, although it includes a reference to Olympia, and to the city of the Aphrodisians but only in the verse. This therefore suggest an activity separate from the erasures on the Archive Wall or the North West gate; it is focused on a very small area, and may perhaps tell us something about the use and function of that particular area in a late date.<sup>25</sup> There may be other such evidence, lurking in ancient cities and not always reported. At Ephesus a second century A.D. statue base, honouring a certain Antoneinos, was cut down and re-used in late Antiquity in the Stadium Street, a little way north of the statue of Piso, mentioned above. The inscription faced the street. At some point crosses were cut on the side, and the letters ON, at the end of Antoneinos' name, were modified to form ΘΧ – ?for θ(εὸς) Χ(ριστός). This indicates some kind of response to the monument, if not to the sense of the text. What is perhaps more important is to note that these adaptations are not reported in the publication.<sup>26</sup>

This kind of evidence is important in that it records responses to inscriptions; but it only provides a shadowy sense of how space was used and understood.

## Graffiti

A far more fruitful source of information may be provided by graffiti. This term is very loosely used of a wide range of informal writing – sometimes applied to

<sup>24</sup> IAPH 2007, 5.214.

<sup>25</sup> See C. P. Jones, 'Two inscriptions from Aphrodisias', *HSCP* 81 (1985), 106–129, especially 126–127 and plates 5 and 6.

<sup>26</sup> SEG 34.1091.

writing in paint, or other media, as well as the scratched texts and images which the term implies. The potential for such material to inform us about the use of domestic space is well understood, especially from work at Pompeii.<sup>27</sup> Pompeii has also seen most work on the function of informal texts and images in public space.<sup>28</sup> In general, textual graffiti are often – although not consistently – recorded; non-verbal markings are infrequently recorded, perhaps because they are difficult to identify, differentiate and catalogue. Even images are often disregarded: the graffito images of actors on the Theatre at Ephesus were recorded in the 1890s, but not published until the late 20th century.<sup>29</sup> The situation has been somewhat improved by the publication of a collection of graffito images by Martin Langner.<sup>30</sup> Other markings are more diagrammatic – circles, squares, lines, etc; they are clearly intentional, but very hard to decode, and even harder to record sensibly. The bulk of attention has been paid to those which can be identified as games; and these can give us an understanding of the use of the places where they are found.<sup>31</sup> But I have argued that many signs cannot be so interpreted, and should be seen as possibly having a wide range of meanings; some pavement markings, for example, may have indicated where groups or individuals might be located for public events.<sup>32</sup> I based part of my argument on a graffito, at Aphrodisias, showing a gesturing figure standing on a circular marking.<sup>33</sup> This interpretation may be reinforced by the discovery of *topos* texts on the paving at Magnesia on the Maeander, allocating spaces to particular groups on ceremonial occasions.<sup>34</sup>

This is one of many possible interpretations. But discussion is at present impeded by the shortage of reliable information. Since such material is difficult to record, it seems sensible to start by developing an agreed typology of intentional

27 For a recent popular publication see V. Hunink, *Glücklich ist dieser Ort! 1000 Graffiti aus Pompeji* (Stuttgart, 2011).

28 So e.g. R. Laurence, *Roman Pompeii: space and society* (London, 2007), 109–113.

29 See C. Roueché, 'Images of Performance: new evidence from Ephesus' in P. E. Easterling and E. Hall edd., *Greek and Roman Actors* (Cambridge, 2002), 254–281.

30 *Antike Graffitizeichnungen: Motive, Gestaltung und Bedeutung* (Rome, 2001).

31 This is the focus of the survey of pavement markings in the Forum Romanum currently being conducted by Dr Francesco Trifilo, of the University of Kent, to whom I am grateful for references.

32 C. Roueché, 'Late Roman and Byzantine Game Boards at Aphrodisias', in I. Finkel ed., *Ancient Board Games in Perspective* (London, 2007), 100–105, especially 100 and fig. 12.3.

33 IApH 2007 1.401, with photographs.

34 Mentioned by O. Bingöl, 'Überlegungen zu Palimagnesia', in J. Cobet ed., *Frühes Ionien: eine Bestandsaufnahme: Panionion-Symposion Güzelçamlı, 26. September – 1. Oktober 1999* (Mainz, 2007), 413–418, 417 and pl. 47.1, whence SEG 56.1126; more fully, O. Bingöl, *Magnesia on the Maeander, a archaeological guide* (Istanbul 2007), 85–87. I am grateful to Professor Boris Dreyer for showing me these texts, which he will be publishing.

markings inscribed public spaces, on paving and on walls. A summary of this material was provided in 1993,<sup>35</sup> and a full typology, but without references to published images, was published in 2007.<sup>36</sup> While that article was in press, the typology was being refined by Ulrich Schädler.<sup>37</sup> A version was put online at the time of the Congress, with some references to published materials;<sup>38</sup> I am very grateful to the colleagues who have provided further information and some more illustrated examples.<sup>39</sup> Some of these are definitely gameboards, others may be, many more may have one or more functions which we cannot determine. I would welcome any additions, comments and further illustrations; I would hope to publish a revised and expanded version before long, and in any case in time for the next international Epigraphic Congress.

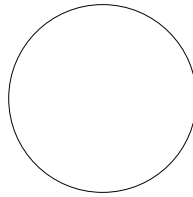
## Pavement and Wall Signs Typology 2013

### 2013 Edition (PWST2013)

#### CIRCLES

##### C. Single circles

###### C.1 A simple circle



Example, with photograph: de Sion, 1955, pl. 47.

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<sup>35</sup> C. Roueché, *Performers and Partisans at Aphrodisias* (London, 1993), 249–252.

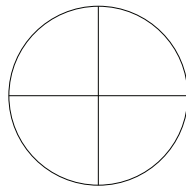
<sup>36</sup> (with the late R. C. Bell) as ‘Graeco-Roman pavement signs and gameboards: a British Museum Working Typology’ in Finkel, *Ancient Board Games* (above, note 32), 106–109.

<sup>37</sup> Schädler, 1998.

<sup>38</sup> <http://www.currentepigraphy.org>, entry on 24 August 2012.

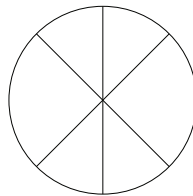
<sup>39</sup> See <http://www.currentepigraphy.org/2012/08/24/pavement-signs-typology/#comments>.

## C.2 Circle with 4 spokes

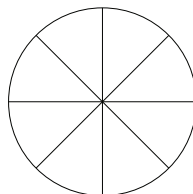


Example, with photograph: IPh2007 10.9.C.i

## C.3 Circle with 6 spokes

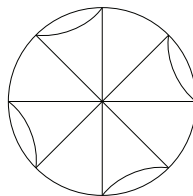


## C.4 Circle with 8 spokes

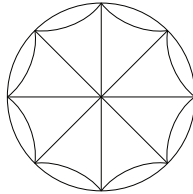


Example, with photograph: IPh2007 8.601.v

## C.5 Circle with 8 spokes, 4 arcs

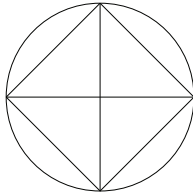


C.6 Circle with 8 spokes and 8 arcs



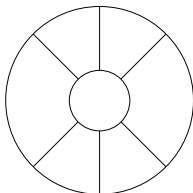
Example, with photograph: Iaph2007 11.201

C.7 Circle with 4 spokes, 4 chords

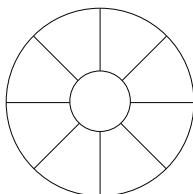


## CC Two concentric circles

CC.1 Circle with 6 spokes, central circle

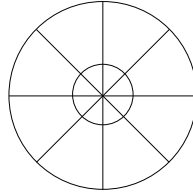


CC.2 Circle with 8 spokes, central circle

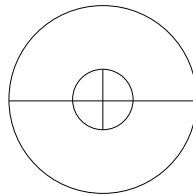




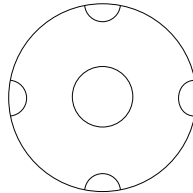
CC.3 Two concentric circles with 8 spokes



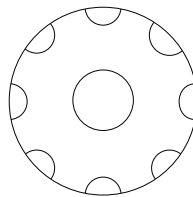
CC.4 Concentric circles; 4 spokes in inner circle, of which 2 extend to outer circle.



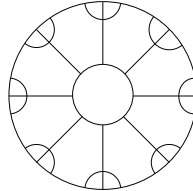
CC.5 Circle with central circle, 4 semicircles on perimeter



CC.6 Circle with central circle, 8 semicircles on perimeter

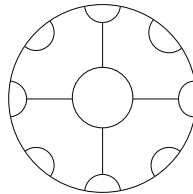


CC.7 Circle with central circle, 8 spokes, and 8 semicircles

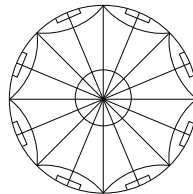


Example, with photograph: Iaph2007 4.6.iii.a

CC.8 Circle with 4 spokes, central circle, 8 semicircles

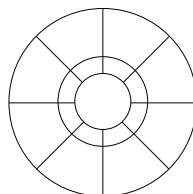


CC.9 Concentric circles with 16 spokes (decorated ends) and 8 arcs



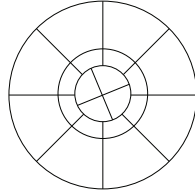
### CCC Three concentric circles

CCC.1 Central circle, two outer circles with 8 spokes

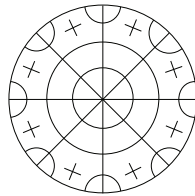


Example, with photograph: de Sion, 1955, pl. 44.

CCC.2 Central circle with 4 spokes, two outer circles with 6 spokes

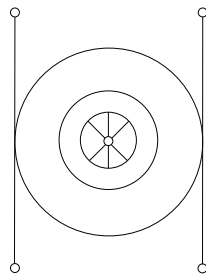


CCC.3 3 concentric circles with 8 spokes ending in arcs on outer perimeter; crosses in outer circles between arcs.



### CCCC Four concentric circles

CCCC.1 Central circle, second circle with 8 spokes, two outer circles, and four  
? beacons

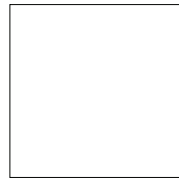


Example, with photograph: IAph2007 2.401.ii – a slight variant

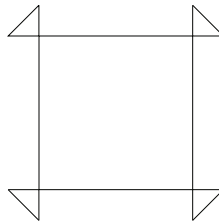
## SQUARES

### S Simple Squares

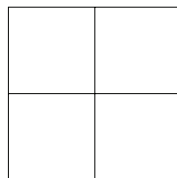
#### S.1 Single Square



#### S.2 Square with external triangles

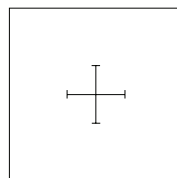


#### S.3 Square, four spokes

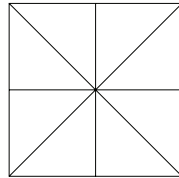


Example, with photograph: IPh2007 4.6.i (mislabelled as S.2)

#### S.4 Square, central cross

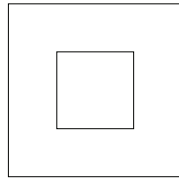


## S.5 Square, 8 spokes



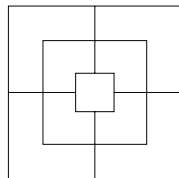
## SS Two Concentric squares

## SS.1



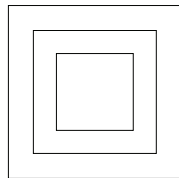
## SSS Three Concentric Squares

## SSS.1 Mill design or Nine Men's Morris



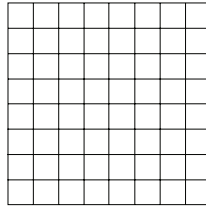
Example, with photograph: Iaph2007 1.10

## SSS.2 Three concentric squares

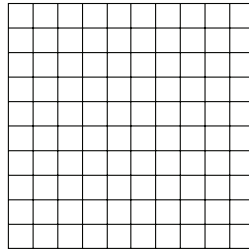


## SQUARE GRID

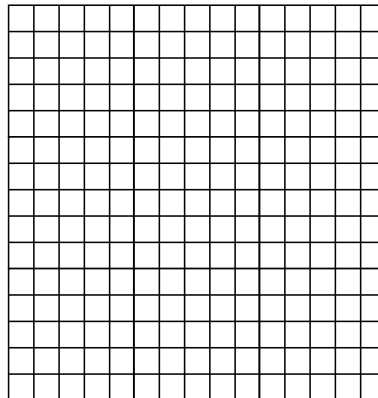
SG.1 8 x 8



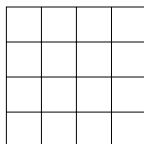
SG.2 10 x 10



SG.3 15 x 15

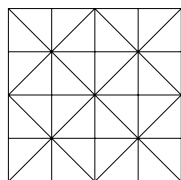


## SG.4 Square grid, 4 x 4



Example, with photograph: de Sion pl. 46

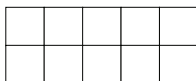
## SG.5 Square grid, 4 x 4, with diagonal lines



Example, with photograph: de Sion 1955 pl. 46, 48.1; see also M. Küchler, Jerusalem (Göttingen, 2007), 393 and fig. 209.

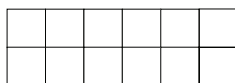
## RECTANGLES

## R.1 2 x 5

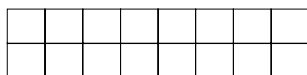


Example: Schädler, 1998, A1 and fig. 2

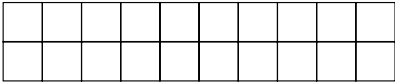
## R.2 2 x 6



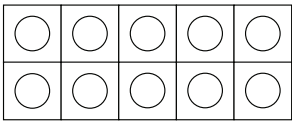
## R.3 2 x 8



R.4    2 x 10

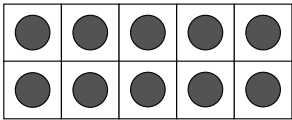


R. 5    2 x 5, with circles



Example, with drawing: Schädler, 1998, Fig. 1, A2

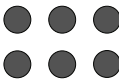
R.6    2 x 5, with holes



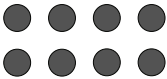
Example, with photograph: IPh2007 8.401.iv; cf Schädler, 1998, A3 and fig. 3.

HOLES

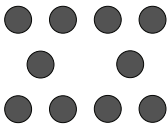
H.1    2 x 3



H.2    2 x 4

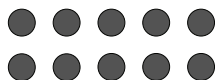


H.3    2 x 4, with central 2



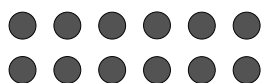


H.4 2 x 5

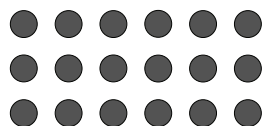


Example, with photograph: I Aph2007 10.31; cf Schädler, 1998, D3

H.5 2 x 6

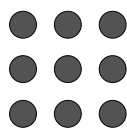


H.6 3 x 6



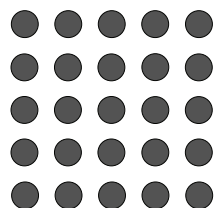
(cf also 3Rows.11)

H.7 3 x 3

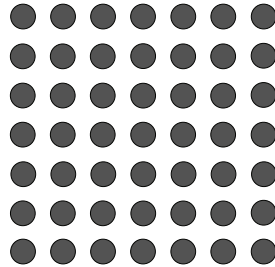


Example, from Ephesus: British Museum Registration number: 1873,0505.150, with illustration available in the British Museum online Collections Database.

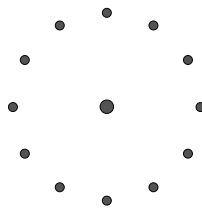
H.8 5 x 5



H.9 7 x 7

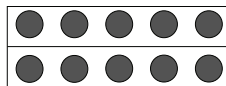


H.10 12 holes surrounding 1



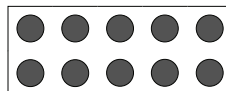
Example, with photograph: IAph2007 10.19.AA

H.11 2 x 5, within a rectangular frame, with a vertical divider



Example, with drawing: Schädler, 1998, fig. 1, B3

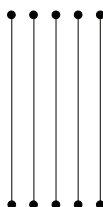
H.12 2 x 5, within a rectangular frame, no dividers



Example, with drawing: Schädler, 1998, fig. 1, C3

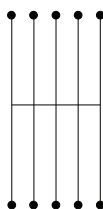
## LINES

### L.1 Five lines, ending in holes



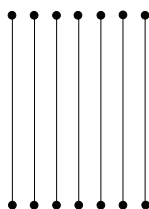
Examples, with drawings, photographs: Schädler, 2009, figs. 1, 2, 6.

### L.2 Five lines, ending in holes, with a cross bar



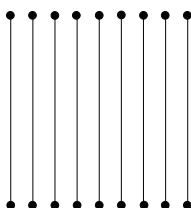
Examples, with drawings, photographs: Schädler, 2009, figs. 6, 7, 8.

### L.3 Seven lines, ending in holes



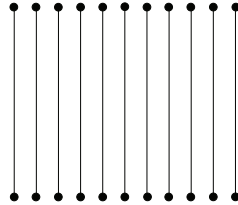
Example, with drawing: Schädler 2009, fig. 3.

### L.4 Nine lines, ending in holes



Example, with drawing: Schädler, 2009, fig. 5.

L.5 Eleven lines, ending in holes

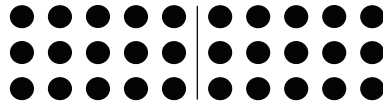


Example, with photograph: Pritchett, 1968, Plate 2, no.4.

## ROWS

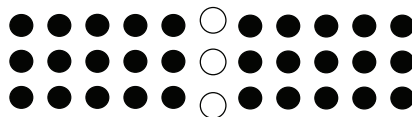
3 Rows (used for 12 scriptorum)

3Rows.1 3 x 12 dots, divided by line



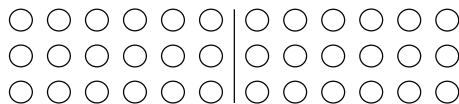
Example, with photograph: IAph2007 8.601.iii.

3Rows.2 3 x 12 dots, divided by circles



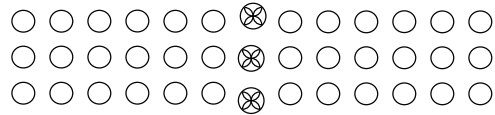
Example, with photograph: IAph2007 10.32.

3Rows.3 3 x 12 circles, divided by line



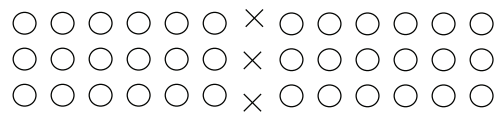
Example, with photograph: IAph2007 10.30.AA.

3Rows.4 3 x 12 circles, divided by circle or rosette in circle



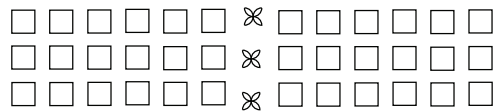
Example, with photograph: I Aph2007 5.14.

3Rows.5 3 x 12 circles, divided by X/rosette

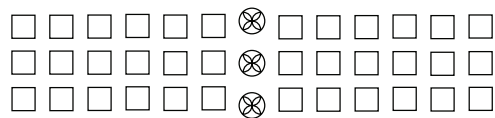


Example, with photograph: I Aph2007 12.208.

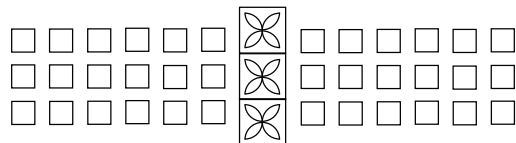
3Rows.6 3 x 12 squares, divided by rosette



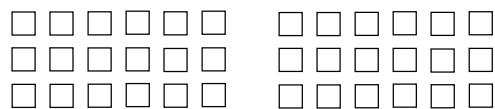
3Rows.7 3 x 12 squares, divided by rosette in circle



3Rows.8 3 x 12 squares, divided by rosette in square



3Rows.9 3 x 12 squares, divided by space

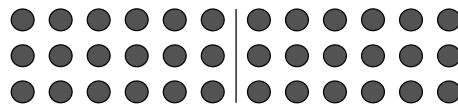


3Rows.10 3 x 12 letters, divided by rosettes

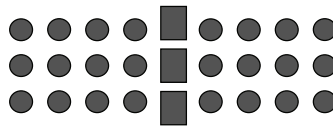
C I R C U S ⊗ P L E N V S  
 C L A M O R ⊗ I N G E N S  
 I A N V A E ⊗ T E N E R E

Example, with photograph: British Museum Collection Database, Museum registration number 1892,0121.1

3Rows.11 3 x 12 holes, divided by line



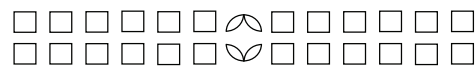
3Rows.12 3 x 12 holes, divided by rectangles



Example at Kom Ombo (Ptolemaic) available at ISAW photocollection: <http://www.flickr.com/photos/isawnyu/5885591547/>

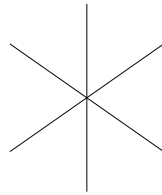
## Two Rows

2Rows.1 2 x 12 squares, divided by rosettes

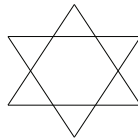


## STAR

Star.1 3 lines intersecting to form a star.



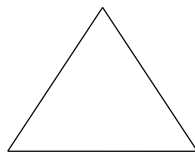
Star.2 2 triangles forming a six-point star



Example: de Sion, 1955, pl 47.

## TRIANGLE

T.1 A plain triangle



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